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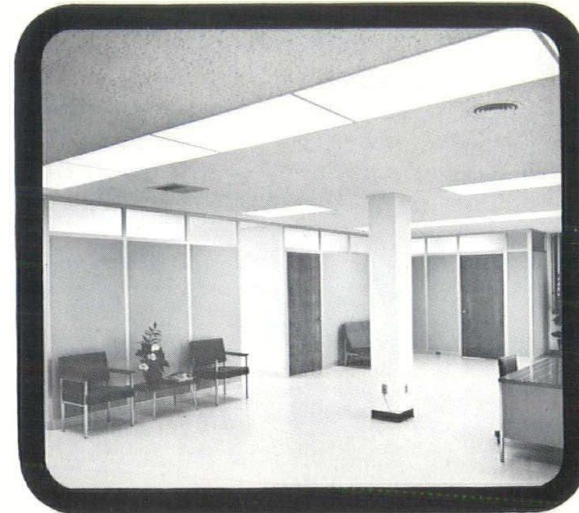
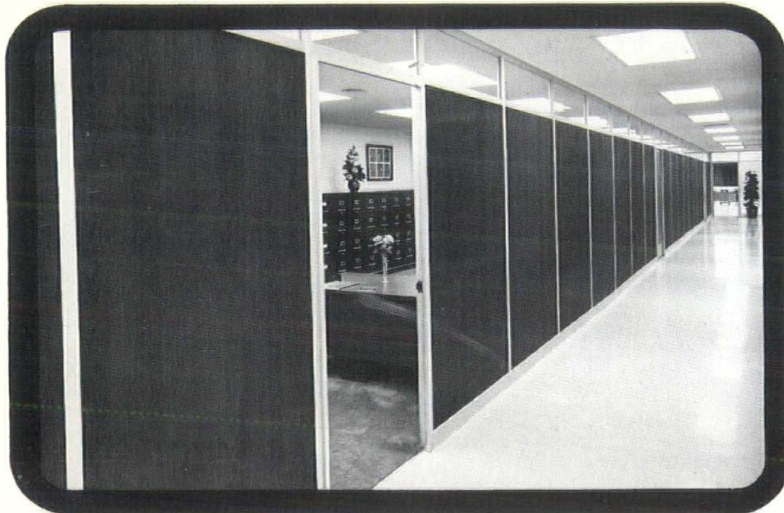
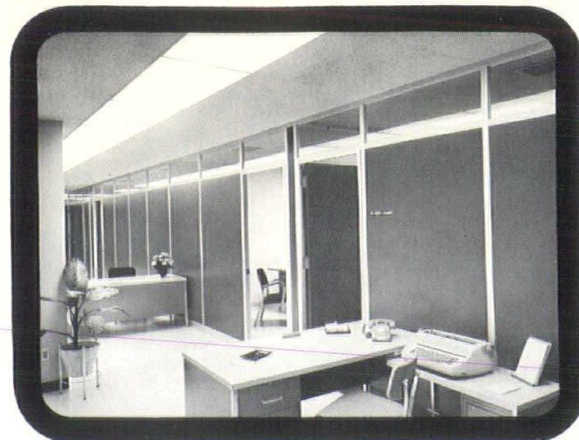
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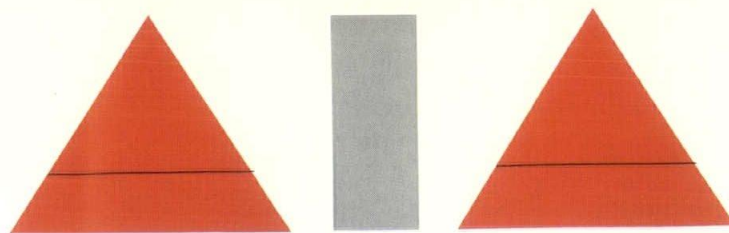
AUGUST SEPTEMBER 1965

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Shown updating KC-80, the scale model master plan for Kansas City's future development is Louis H. Geis, Chairman of Architecture '75 (left), Gene Lefebvre, Chapter president and James Balderson, member of the exhibit committee. Upwards of 600 manhours has been contributed by Chapter members to this project.

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architecture '75

KANSAS CITY CHAPTER COMMEMORATES ITS 75th ANNIVERSARY WITH **architecture '75**

This year marks the 75th anniversary of the formation of the Kansas City Chapter of the American Institute of Architects in October, 1890, and is being commemorated by the Chapter with a special program and exhibition called Architecture '75 in the Ward Parkway Center, September 13 through 23.

The exhibition is designed to tell the public about architects and architecture. It has been planned to show what is interesting from the past and what Kansas City area architects are doing in residential, commercial and civic planning today.

It opens with a special preview showing and program on September 12 featuring an address by Charles M. Nes, Jr., F. A. I. A., President Elect of the American Institute of Architects, and the premier showing of the new A. I. A. film, "No Time For Ugliness". Also included will be an informal showing of the Architecture '75 member exhibits, historical restorations, and a completely updated KC-80, a scale model of a master plan for the future development of the downtown area.



Location of some of the first meetings of the organization that was to become the Kansas City Chapter of the American Institute of Architects was the Centropolis Hotel, built by Moses Broadwell of Mississippi and located on the northwest corner of Fifth and Grand. It's interesting to note that President Grant delivered a 4th of July address from the Fifth Street balcony of the hotel in 1880.



Principal speaker for the Architecture '75 program is Charles N. Nes, Jr., F.A.I.A. Mr. Nes is a member of Fisher, Nes, Campbell & Partners of Baltimore, Maryland, and is in general practice. He is active in A.I.A. and civic affairs and has been named a Fellow of the A.I.A.



Louis Geis, chairman of Architecture '75 committee, and Gene Lefebvre, Chapter president, holding the poster used to promote the special exhibit held in conjunction with the Chapter's 75th anniversary.

architecture '75

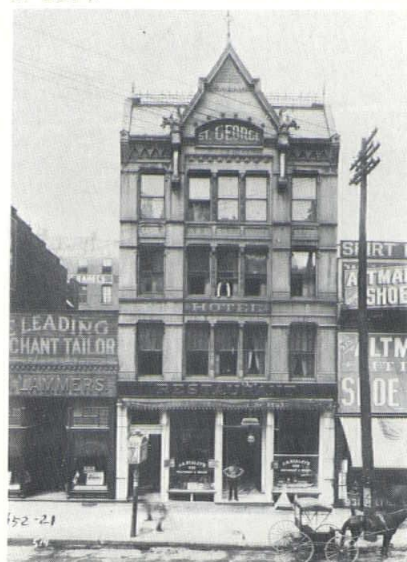
A LOOK BACKWARD

75 years is a long time by most measures . . . but when measured in terms of architecture it's but a fleeting moment. Caught up in the flurry of today's activities, everything seems to be happening now . . . and yesterday is almost forgotten. That's why a quick look backward can often be refreshing, and add a new perspective to our thinking. Without a backward glance it's easy to forget that in 1882, when Kansas City's first architectural organization was formed (which led to the A. I. A. Chapter in 1890), such men as Louis Curtiss and Henry Van Brunt were already designing buildings of such mag-

nificance that they would leave their mark on generations to come.

On the following pages is a photographic survey of many of the interesting architectural landmarks that have left their imprint on our area. Some have only historical significance while others are interesting because of their architectural importance. Special credit for the photographs and the background material is due Donald C. Hoffman, Charles F. Curry, the Kansas City Public Library, the Jackson County Historical Society and the Wornall Family.

Located at 932 Main Street, the St. George Hotel was first listed in the City Directory of 1885 and last listed in 1914.



architecture '75

A LOOK BACKWARD

(continued)



A small, three-story reinforced concrete building at 1118 McGee Street presents one of the most striking facades of any structure in Kansas City—particularly when one considers that it was built in 1909. This is the Louis Curtiss building. The architect's apartment, decorated like a Turkish harem and permeated with the smoke of his Turkish cigarettes, was on the third floor, and his studio was on the floor below. The cartouche below the cornice bears the architect's initials. The Curtiss building is an early example of glass curtain wall construction, the piers being set back six feet from the windows. The tile patterns decorating the spandrels were designed by Ernest Olaf Brostrom in a remodeling project.



Southview, built in 1887-88 at 1805 Jefferson Street, was the home of a banker, James L. Lombard. Designed by John Wellborn Root, the house has a fine double-arch over the carriage drive and entrance. The facing is in the long and narrow Roman brick first used in this country by the firm of McKim, Mead & White, and later one of the favorite materials of Frank Lloyd Wright because of its elegance and horizontal emphasis. The hard, sharp lines and the flat wall surfaces of this house illustrate Root's move away from Queen Anne frivolity and toward the more simple forcefulness of a modern architecture. The Lombard house is now a hotel.



The Alexander Majors home at 8145 State Line was built in 1856 for the partner in the famous stage and freighting firm of Russell, Majors & Waddell, organizers of the Pony Express. This is a simple clapboarded house of nine rooms, faintly Greek Revival in style. The front has been altered. The house is now occupied by Miss Louisa P. Johnston, great-granddaughter of Majors.



Central National Bank, Carthage, Mo. Architect: Richard P. Stahl, Springfield, Mo.

Bank builds for tomorrow . . . by using the newest in American marble

Architect Richard Stahl's design for the recently completed Central National Bank of Carthage, Missouri, made news by using a unique American travertine partially filled with onyx on the interior and for the first time, as exterior veneer and column facing, Carthage Marble with a brand new finish. Today these materials are new to the building industry. Tomorrow, and for many generations to come, these durable natural marbles will remain beautiful to protect and preserve the form of Stahl's design.



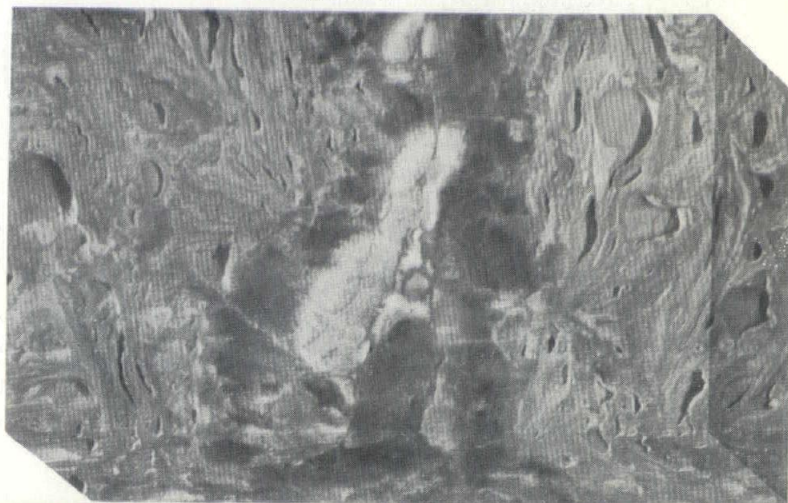
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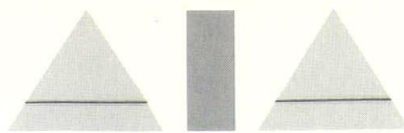
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This new rough finish for Carthage Marble is fresh from the gang saw. We call it **Carthage Patina Vein**. 1 1/4" thick panels were used as exterior veneer and column facing on the Central National Bank.



This is **Onyx Antigua** marble, produced by Antigua Quarries of Salt Lake City, Utah, and fabricated by Carthage Marble into facing for tellers' counters in the main banking room.





architecture '75

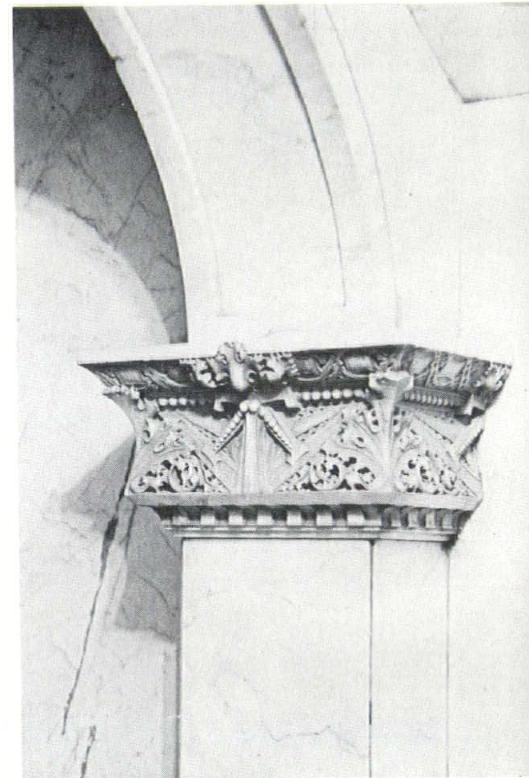
A LOOK BACKWARD

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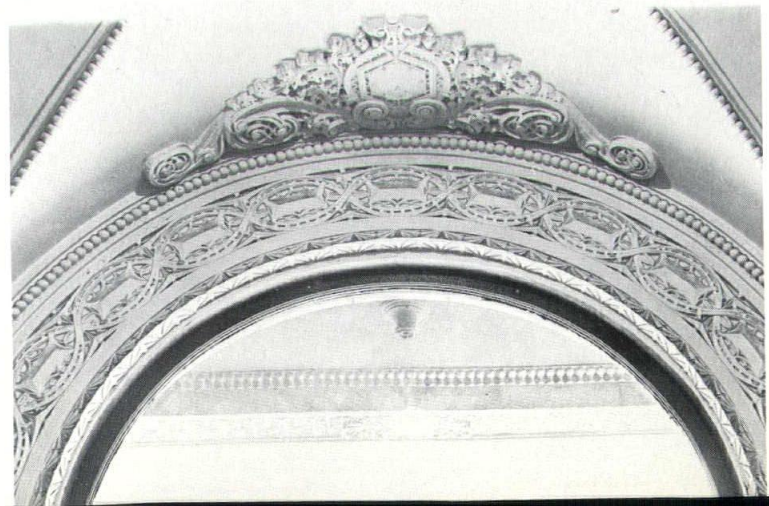
Once the Scarritt building, at the northwest corner of Ninth street and Grand avenue, had this handsome entrance on the Grand avenue side. The lunette, bulls, and manner of ornamentation are evidence of the influence Louis H. Sullivan had in Kansas City, though Sullivan designed no buildings here. The Scarritt building and Scarritt Annex on Walnut street were built in 1906-07. The architects were Root & Siemens of Kansas City, the former being Walter C. Root, younger brother of John Wellborn Root, the great Chicago architect. In later years this entrance was destroyed with a facing of polished gray granite.

The little Scarritt Arcade, at 817-19 Walnut street, is planned around balconied light wells and originally offered space for thirteen shops on the ground floor, with offices above. Faced in terra cotta and ornamented in Louis H. Sullivan's manner, the Arcade connects through a tunnel with the much larger Scarritt building on Grand avenue. It was constructed during the same years.

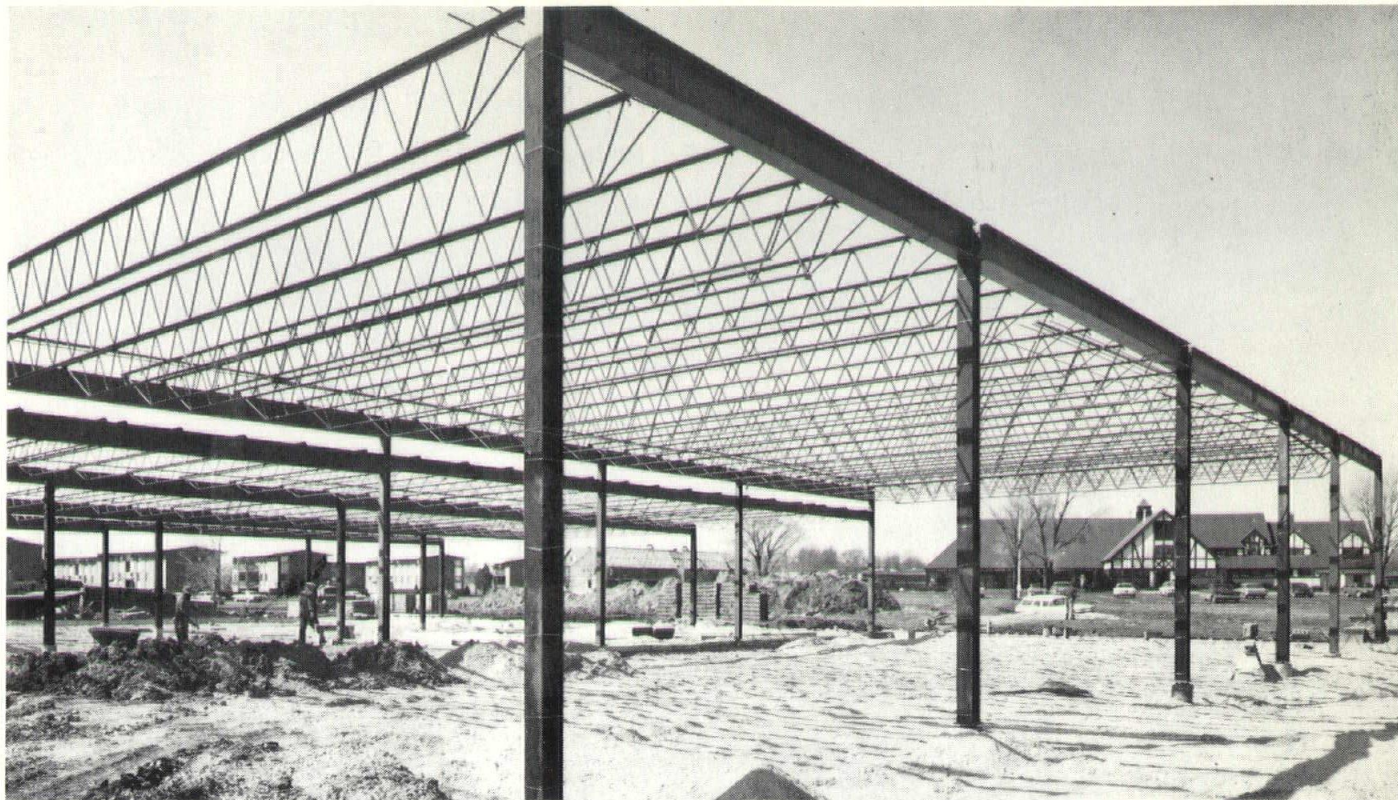


In the corner of an inconspicuous corridor of the Scarritt building one can still find this lovingly executed column capital. Only the dentils at the bottom show classical influence; the remainder of the ornament is in the original Prairie School style that flourished in the Midwest more than half a century ago.

The plaster ceiling of the Scarritt Arcade vestibule is profusely ornamented and lighted through the lunette. The late Charles Payson, once a draftsman for Root & Siemens, may have been responsible for much of the ornamental design.



Putsch's Corinth Cafeteria, Corinth Square Shopping Center
 Developer: J. C. Nichols Co., Kansas City, Missouri
 Architects: Tanner & Linscott & Associates, Kansas City, Missouri
 Contractor: John M. Fogel Construction Co., Prairie Village, Kansas
 Steel Fabricator: The Bratton Corporation, Kansas City, Missouri



During-construction view of the new Putsch's Corinth Cafeteria, built for the J. C. Nichols Company. Sheffield Open Web Steel Joists are being installed in the flat roof.

The new Putsch's Corinth Cafeteria, in final construction phase.

Sheffield Joists save erection time on cafeteria roof



The new 14,200-square-foot Putsch's Corinth Cafeteria in the Corinth Square Shopping Center of suburban Prairie Village, on the outskirts of Kansas City, was just recently completed. Nineteen tons of Sheffield Open Web Steel Joists were installed in the flat roof (a gable roof was added for aesthetic values) because they saved time in erection.

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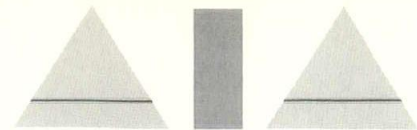
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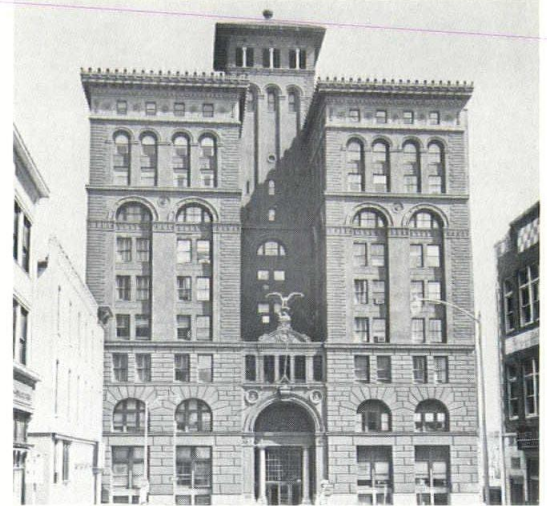
architecture '75

A LOOK BACKWARD

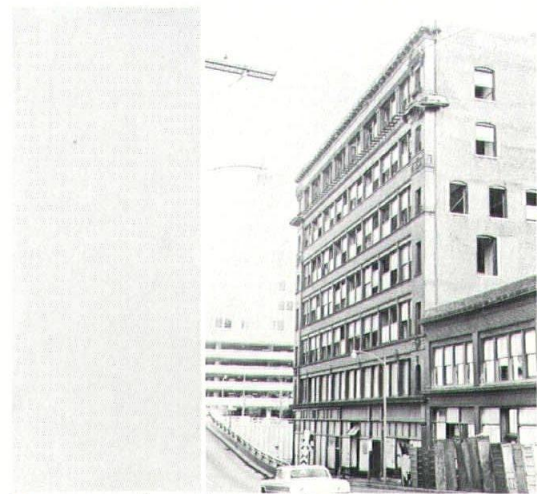
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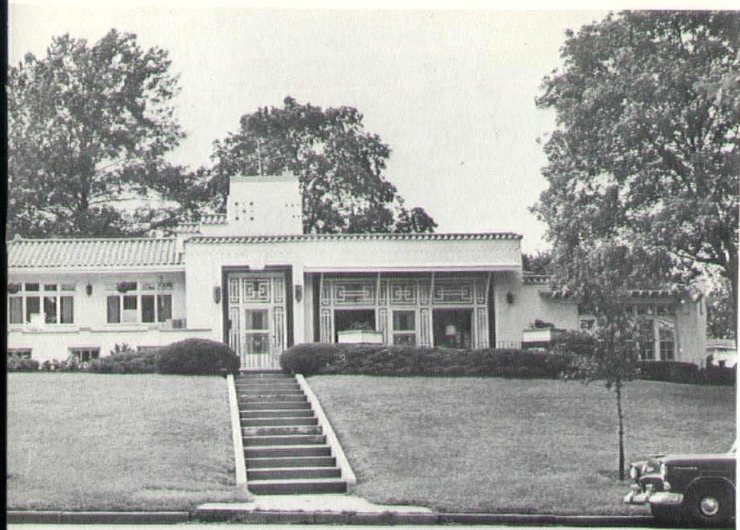
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900 Baltimore Ave., Kansas City, Mo.**



McKim, Mead & White, the leading academic architects of their day, were responsible for the old New York Life Insurance building at Ninth Street and Baltimore Avenue, dating from 1887-89. They originally published a rendering early in 1887 showing a huge Renaissance cupola between the office towers; later the building was redesigned in a more consistent Florentine style. The deep red masonry walls and green patina of the Saint-Gaudens eagle over the entrance arch are among the assets of this structure, still prominent on the Kansas City skyline. Much of the interior has been remodelled. The lobby, with a mosaic floor, shows little spatial imagination in comparison with the court of the old Board of Trade building.



Now gone, the old Postal Telegraph building at the Southwest corner of Eighth and Delaware streets was a steel-framed office building with wide expanses of glass for its date—1898—and with a rather forceful emphasis of the horizontal lines. It was marred only by the Renaissance details. The architects were Root & Siemens. The old Postal Telegraph was demolished a few months ago for the projected Waddell & Reed office tower.



The Home of the Future is what the architect, Louis Curtiss, called this house built for the late Harry G. Miller, Sr., in 1920-21. The plans were adapted from an old project Curtiss had executed at the Beaux Arts school in Paris. The exterior, Spanish in feeling, compares to the work of Irving Gill in California. The interior discloses a highly functional use of space on different levels. Again, Curtiss employed cypress lattices, and amber panels above the living room windows. The Miller house is at 2204 Washington Boulevard, Kansas City, Kansas, across the boulevard from the Hoel house.



Now the central building of the Kansas City Art Institute campus at 4415 Warwick Boulevard, the old August R. Meyer home was built in 1896 and exemplifies the eclectic design and fanciful skylines of that period. The house was designed by Van Brunt & Howe. Henry Van Brunt, who died in 1903, was one of the city's most distinguished architects. A product of Harvard, he translated an important architectural book by Viollet-le-Duc in 1875, and some twenty years later published his own collected essays. He practiced both in Boston and Kansas City.



Donald L. Hoffman for several years has been researching architecture in Kansas City. He is a native of Illinois and attended the University of Chicago. He has been on the staff of The KANSAS CITY STAR nine years and has written on architecture for the STAR, SKYLINES, and the PRAIRIE SCHOOL REVIEW. He is now making a detailed study of the buildings and writings on John Root.

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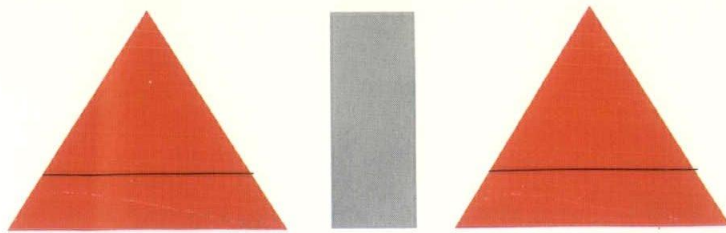
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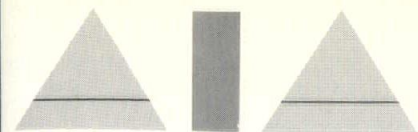
THE LOOK OF TODAY

What's new and vital in architecture today? This is a question with probably as many answers as there are architects . . . and people interested in architecture. Of course, the real answer won't be given until today's work has stood the test of time . . . and even then the answer will still be debatable. Although some projects immediately stand out as unique solutions to the problem, the real test comes with use and ability of a project to remain aesthetically pleasing in relation to its surroundings.

With divergence of opinion in regard to contemporary projects in mind, this year's Architecture '75 committee decided that a different approach to an exhibition program might be in order. Rather than have each A.I.A. member submit their work to be entered in a competition among themselves, the contemporary project portion of this year's exhibition is designed only to reflect architecture today. There are no architectural awards involved. Each architect selected what he considered most worthy. Then the entries would be displayed in a non-competitive setting. The public could view the best of Kansas City's A.I.A. architectural work, and judge for themselves the contribution architects are making to the betterment of the community.

As a foil for the contemporary work portion of Architecture '75, a collection of photographs of early Kansas City architecture (some of which are shown beginning on page five in this issue) is to be displayed as part of the exhibition. This is designed so the public can see what's interesting from the area's past, and compare it with what's being done in architecture today.

On the following pages are photographs of some of the projects selected by A.I.A. members to be used in the Architecture '75 exhibition.



architecture' 75

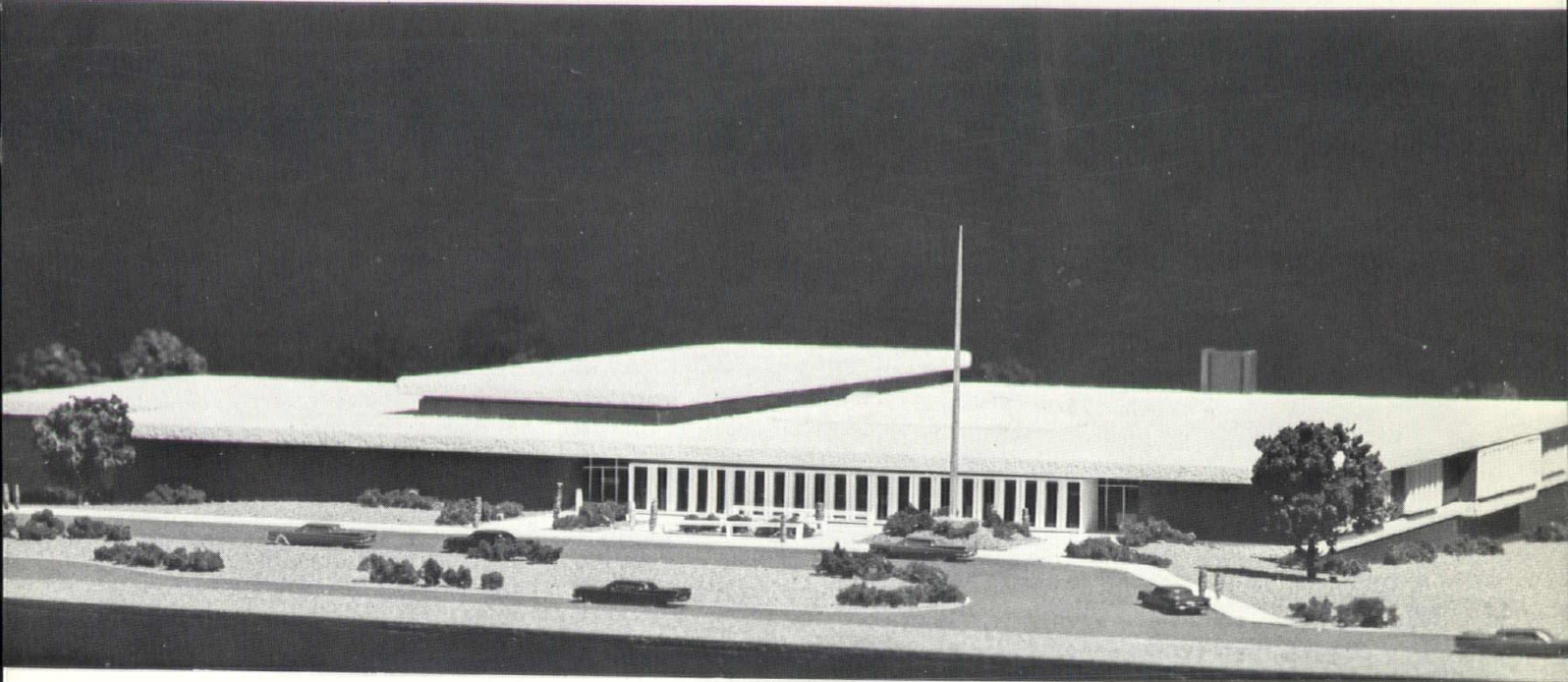
THE LOOK OF TODAY

(continued)

Trailridge Junior High School
Lenexa, Kansas

Hollis & Miller, Architects/Engineers

9417 West 75th Street, Overland Park, Kansas



Notre Dame Place, 38th and Locust, Kansas City, Missouri

Architect: Herbert E. Duncan, Associates

Contractor: E. J. Straub Construction Co.




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architecture '75

THE LOOK OF TODAY

(continued)

Commerce Tower
Kansas City, Missouri
Keene, Simpson & Murphy
911 Main Street, Kansas City, Missouri



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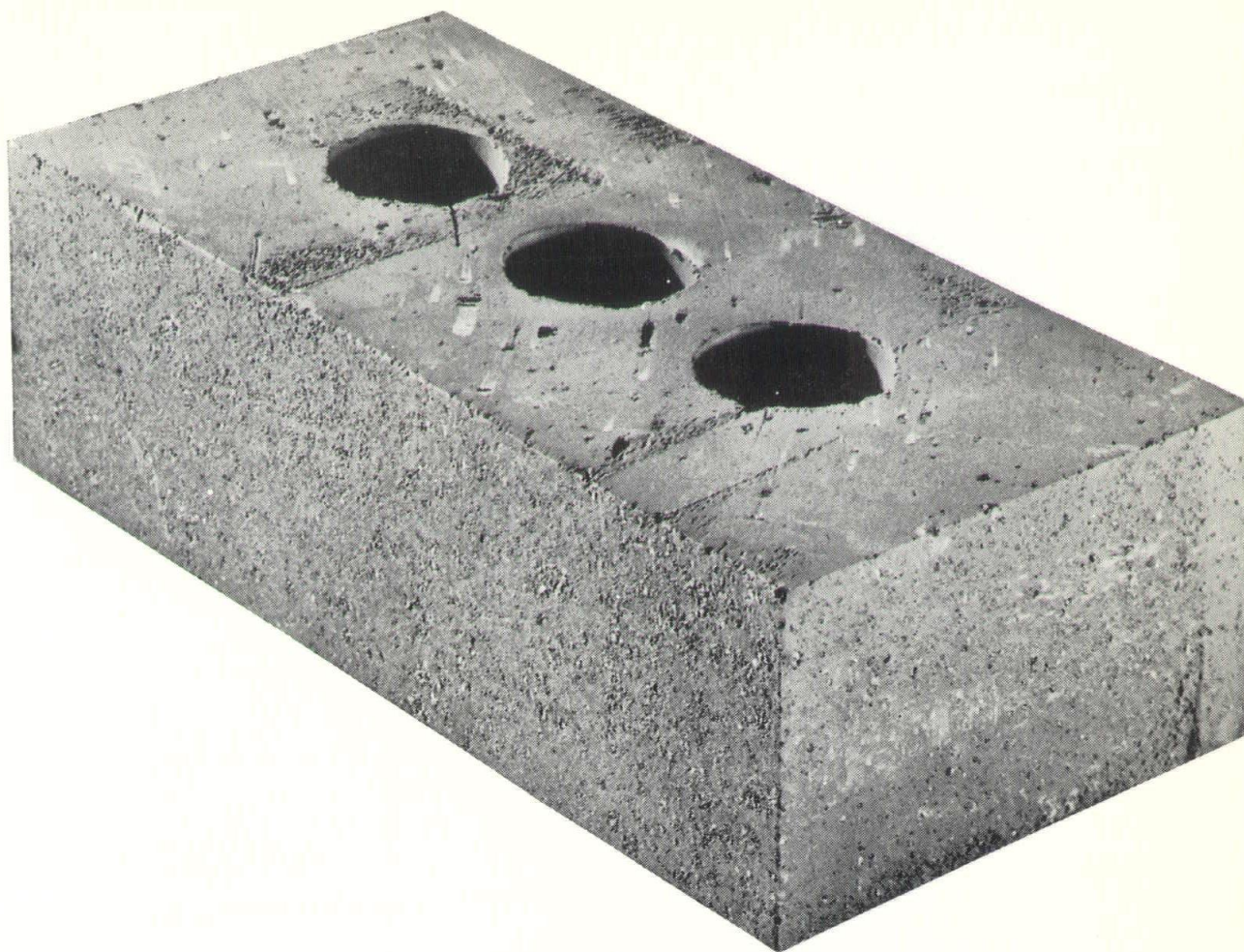
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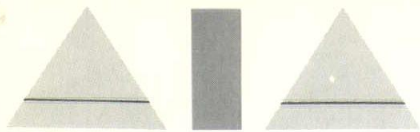


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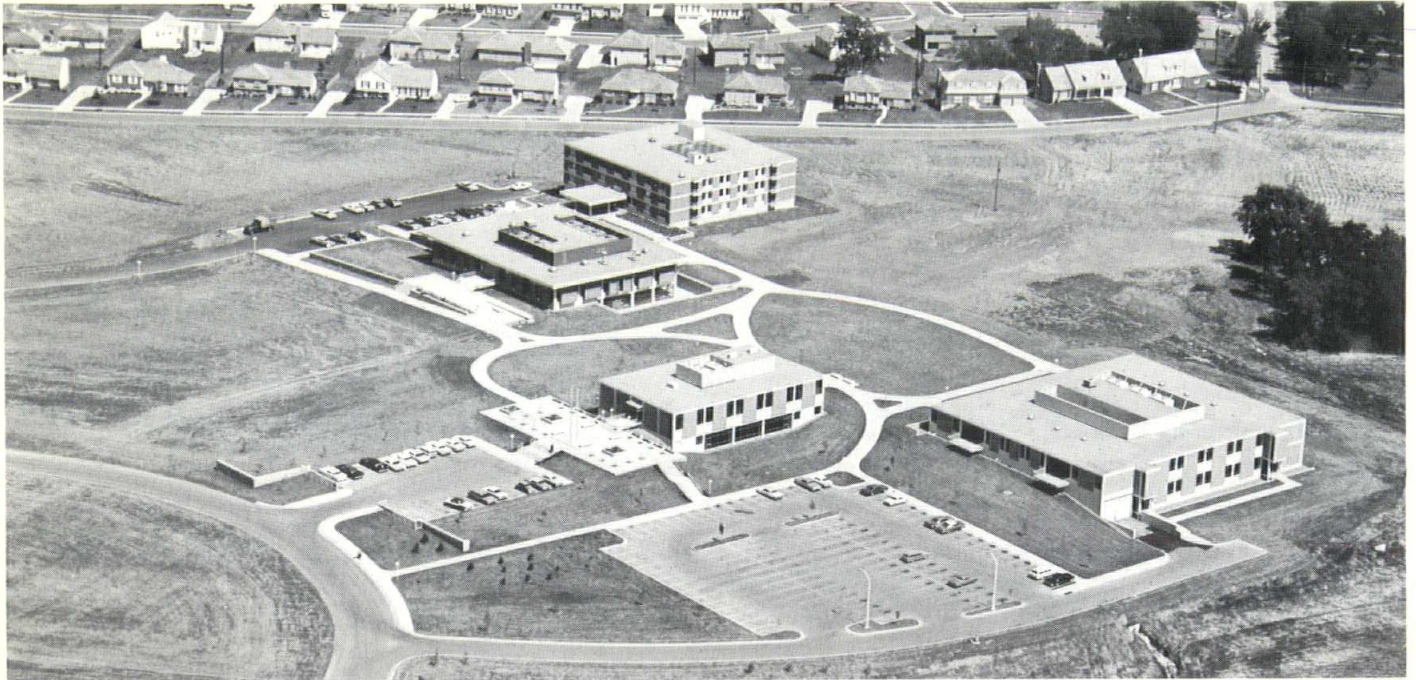




architecture '75

THE LOOK OF TODAY

(continued)



Avila College
Kansas City, Missouri
Angus McCallum, Architect
1221 Baltimore Avenue
Kansas City, Missouri



Seven Town Houses
Kansas City, Missouri
Peter Keleti & Associates
4550 Main Street
Kansas City, Missouri



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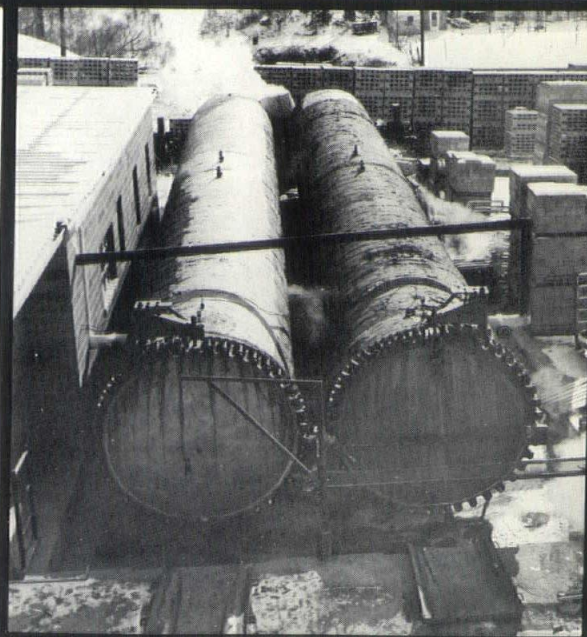
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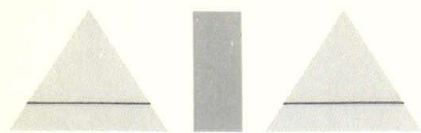
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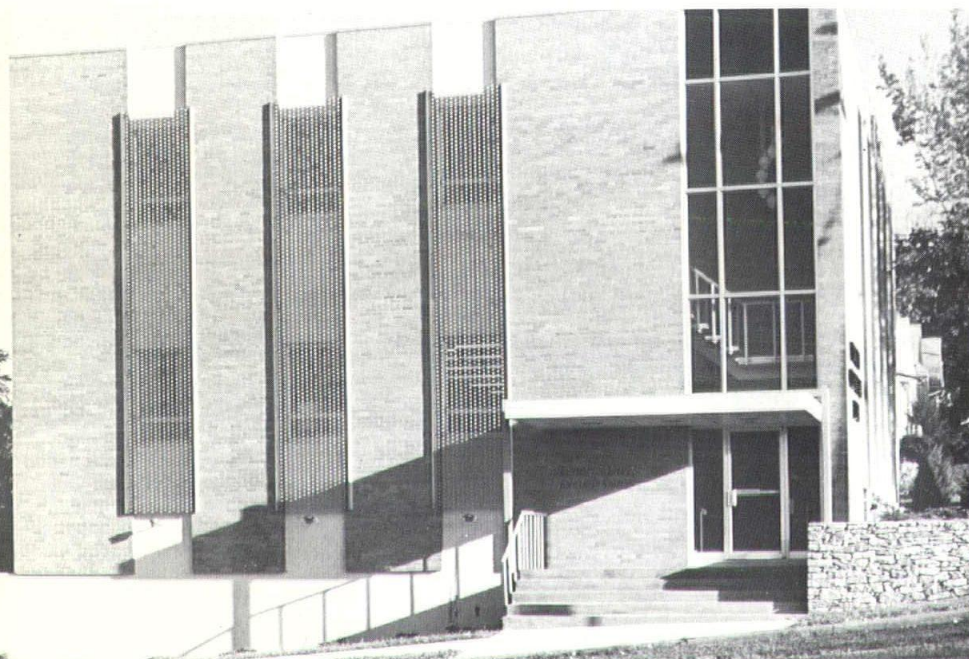




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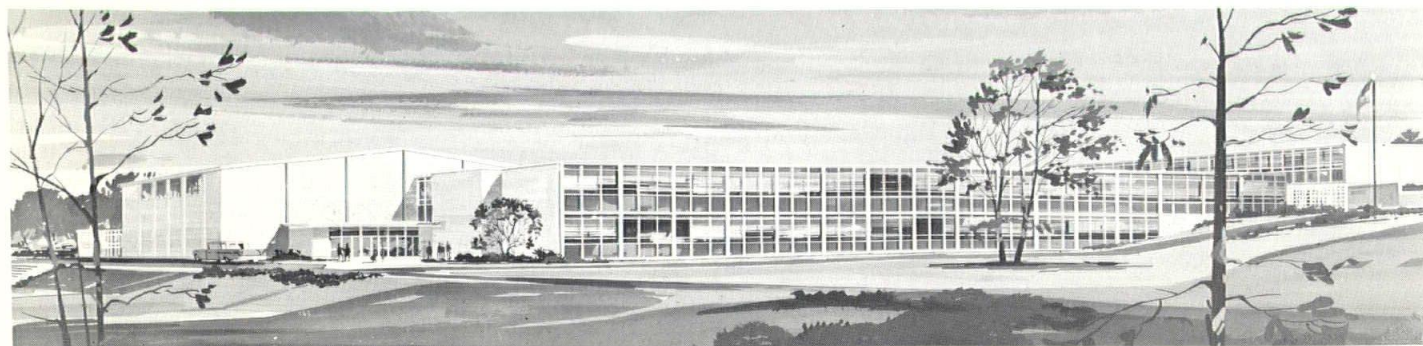
THE LOOK OF TODAY

Keith Nease Residence
Olathe, Kansas
Tognascioli & Lintecum
101 West Eleventh Street
Kansas City, Missouri

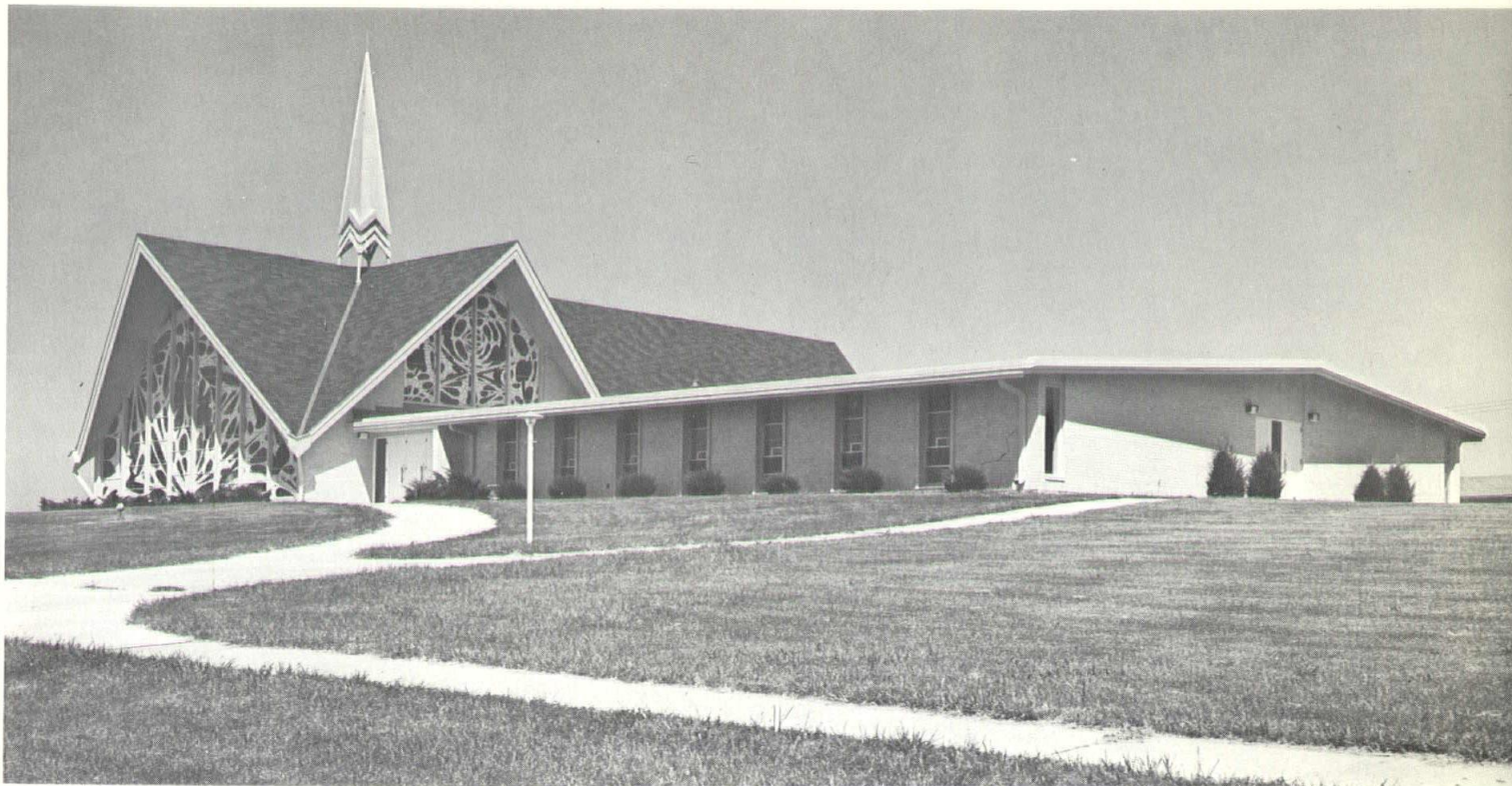



Union Central Life Insurance Company
Kansas City, Missouri
Folger & Pearson, Architects
1009 Baltimore Avenue
Kansas City, Missouri

Knob Knoster High School
Knob Knoster, Missouri
Hewitt & Royer, Architects/Engineers
607 Westport Road
Kansas City, Missouri



First Assembly of God Church
 Kansas City North, Missouri
McCall & Watson
 306 East 12th Street, Kansas City, Missouri






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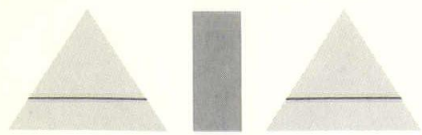
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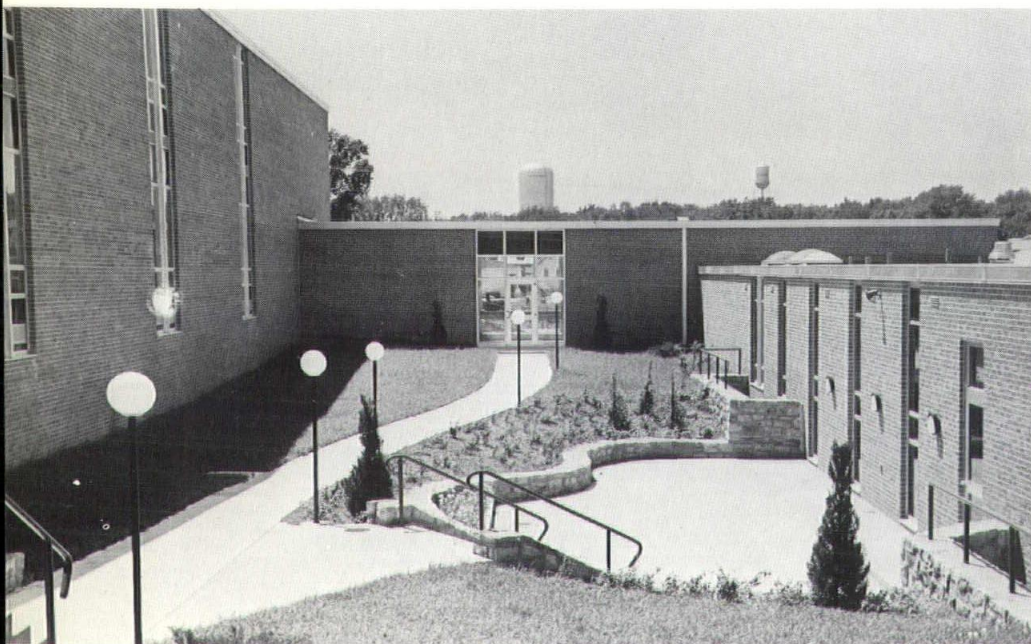
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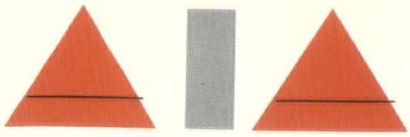
Home State Bank
Kansas City, Kansas
Marshall & Brown
1016 Baltimore, Kansas City, Missouri



Lee's Summit Junior High School
Lee's Summit, Missouri
Dan R. Sanford & Sons
800 Westport Road, Kansas City, Missouri



Evangelical Village
Lenexa, Kansas
Mullin & Hansen, Architects
1401 Fairfax Trafficway,
Kansas City, Kansas



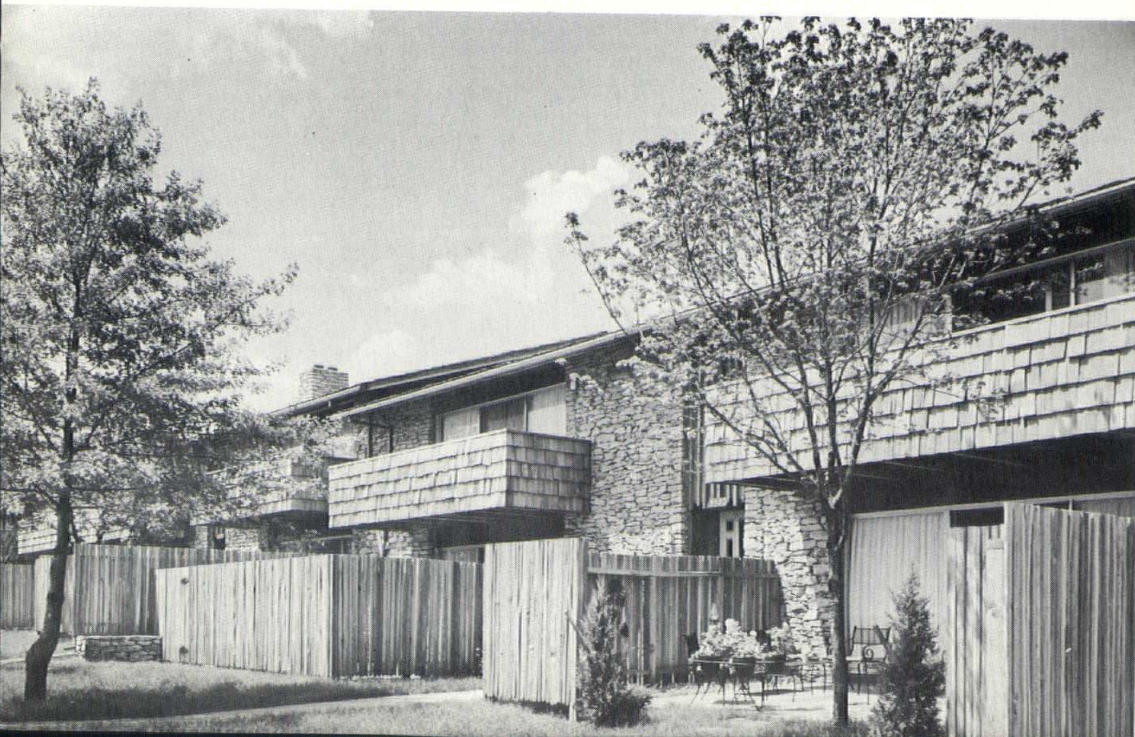
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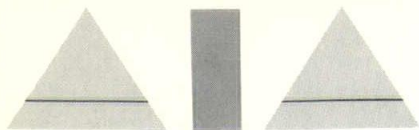
Commercial Union Insurance Company
Kansas City, Missouri
Monroe & Lefebvre, Architects, Inc.
818 Grand Avenue, Kansas City, Missouri



Tenth & Main Project
Kansas City, Missouri (uncompleted)
Geis-Hunter-Ramos, Architects
1627 Main Street,
Kansas City, Missouri



Mission Valley Apartments
Prairie Village, Kansas
Boyle and Wilson, Architects
8017 Floyd Street,
Overland Park, Kansas

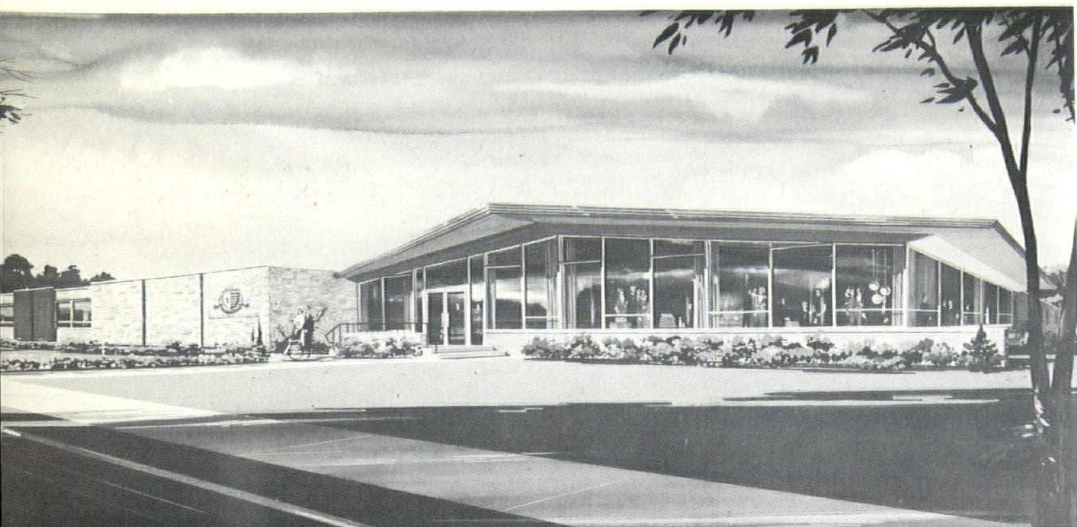


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THE LOOK OF TODAY

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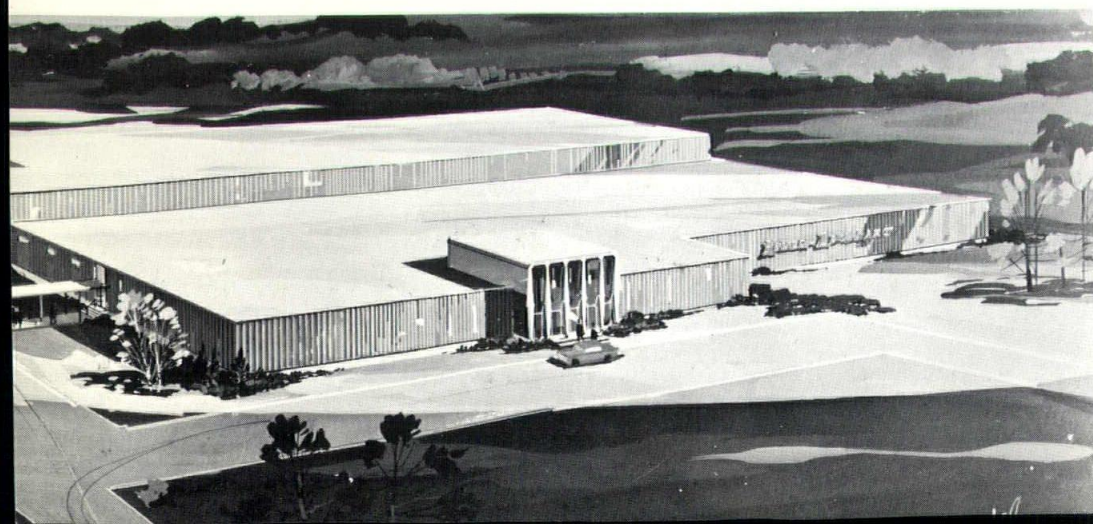
Victoria Estates
Convalescent and Nursing Home
Kansas City, Missouri
Sam Price & Associates/Architects
4638 J. C. Nichols Parkway
Kansas City, Missouri



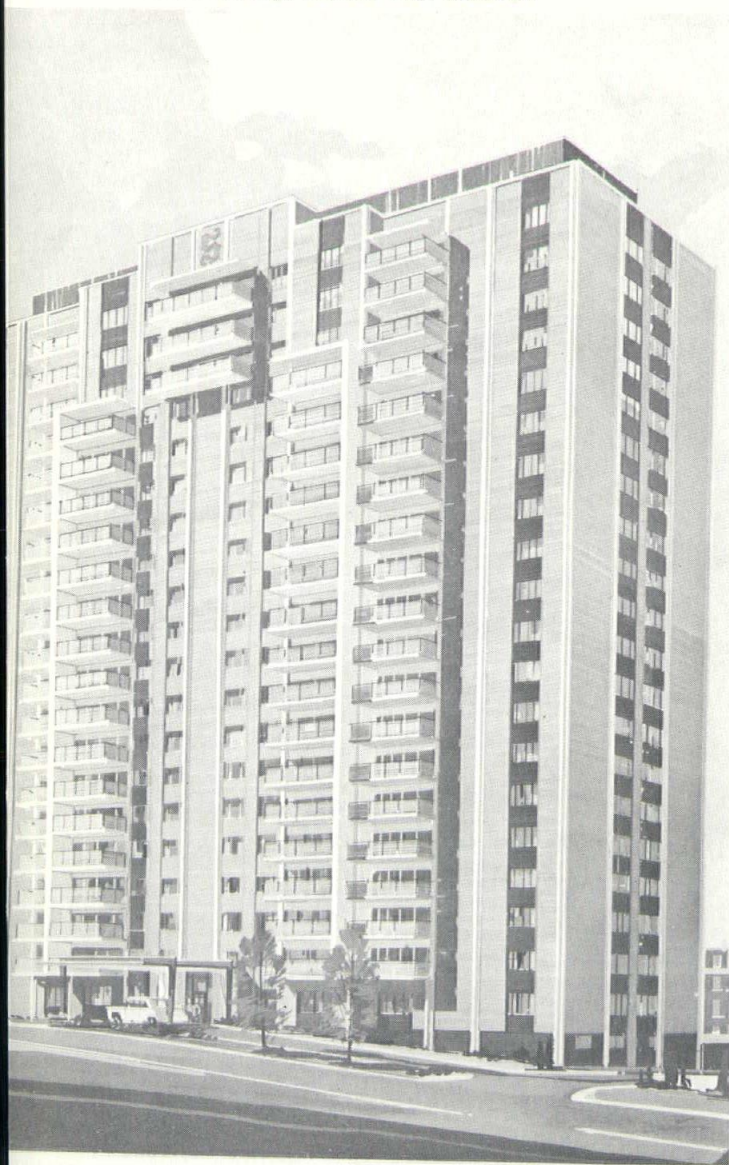
Greyhound Bus Terminal
Kansas City, Missouri
Kivett and Myers, Architects/Engineers
1016 Baltimore Avenue
Kansas City, Missouri



Haver-Lockhart Laboratories
Shawnee, Kansas
Harry L. Wagner and Associates
15 West Tenth Street
Kansas City, Missouri



The Sulgrave Apartments
 Kansas City, Missouri
Tanner-Linscott & Associates, Inc.
 310 Ward Parkway, Kansas City, Missouri



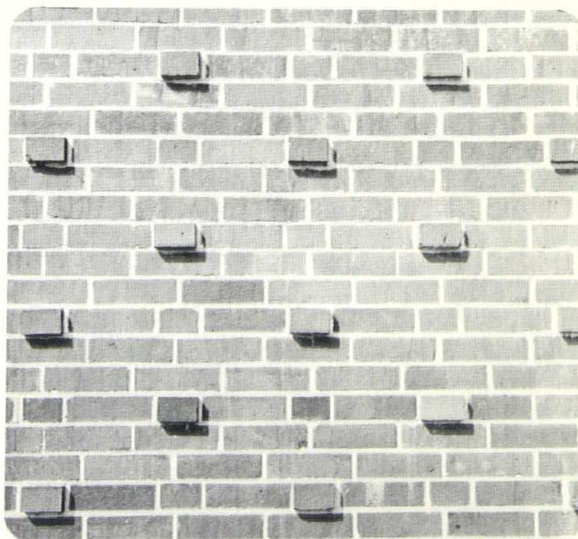
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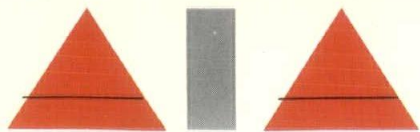


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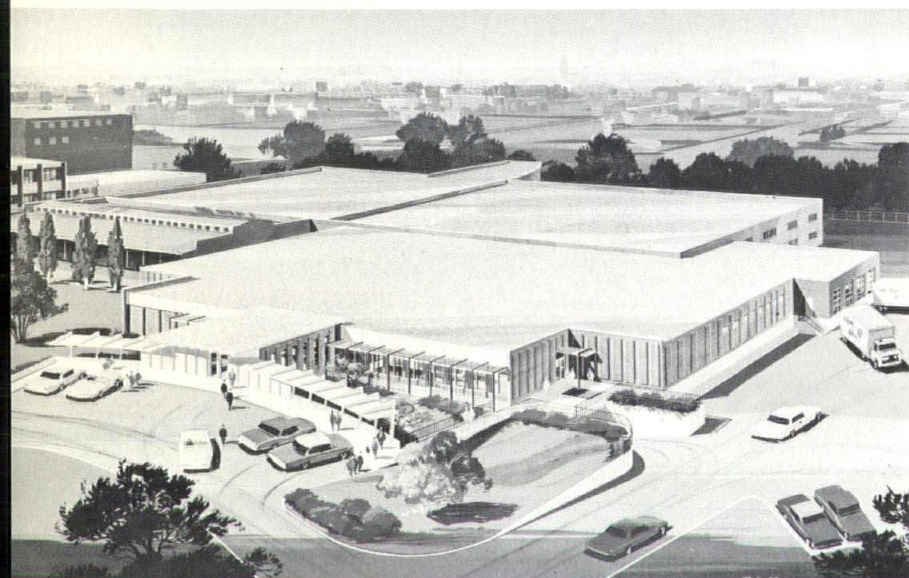
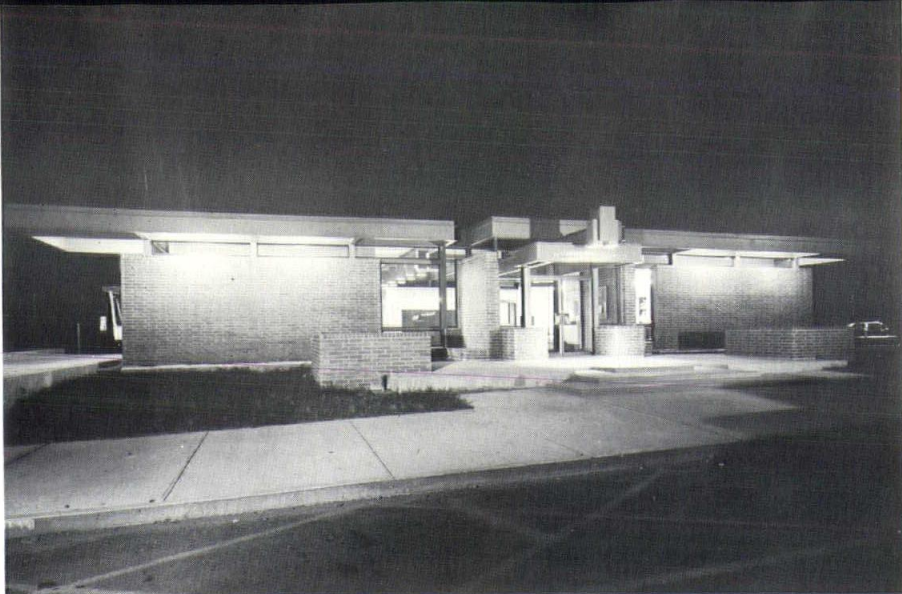


architecture '75

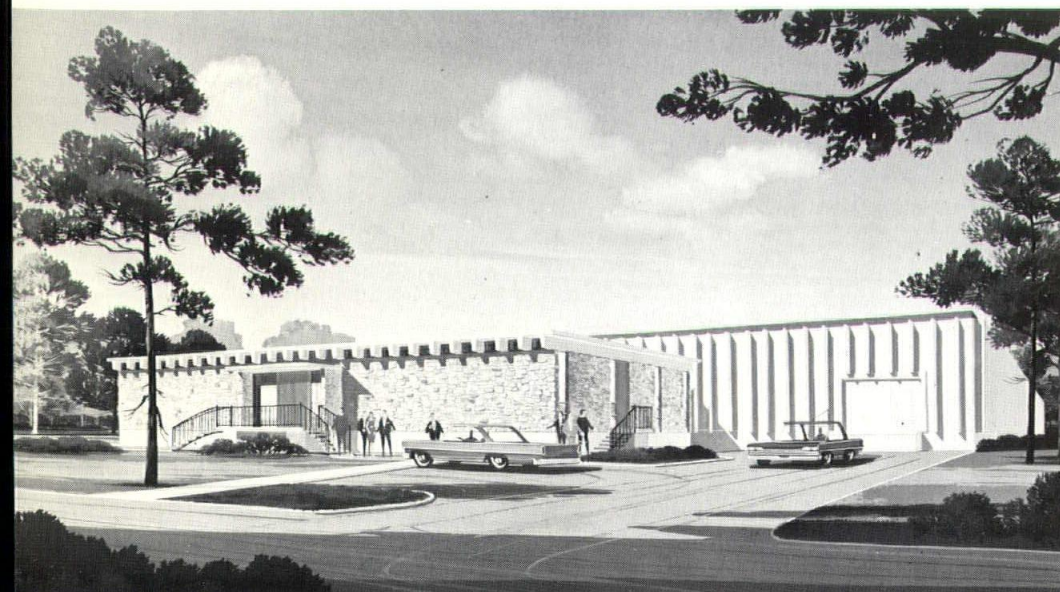
THE LOOK OF TODAY

(continued)

Brookfield Banking Company
 Brookfield, Missouri
John Eggen, Architect
 20 West Ninth Street, Kansas City, Missouri



Modern Handcrafts, Inc.
 Kansas City, Missouri
Cooper, Robison and Carlson, Architects-Engineers
 418 Commerce Trust Building, Kansas City, Missouri

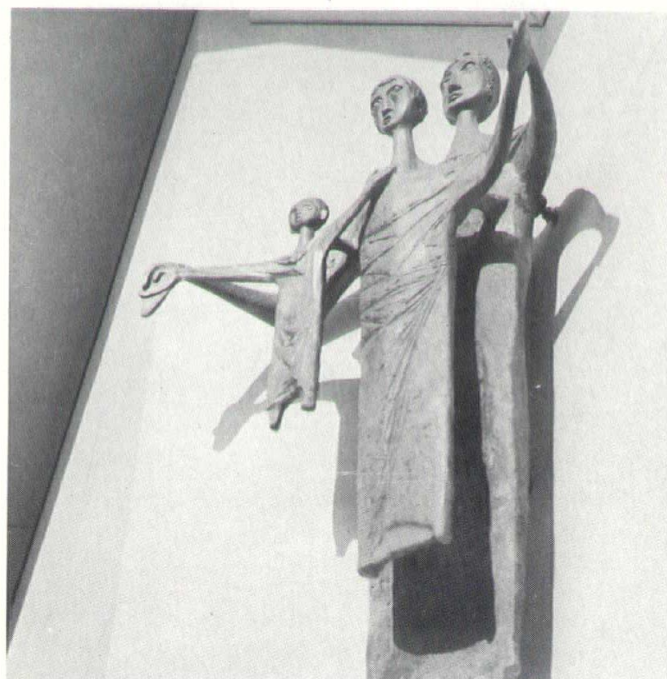


Salvajor Company
 Kansas City, Missouri
Herbert E. Duncan, Architects, Inc.
 800 West 47th Street, Kansas City, Missouri

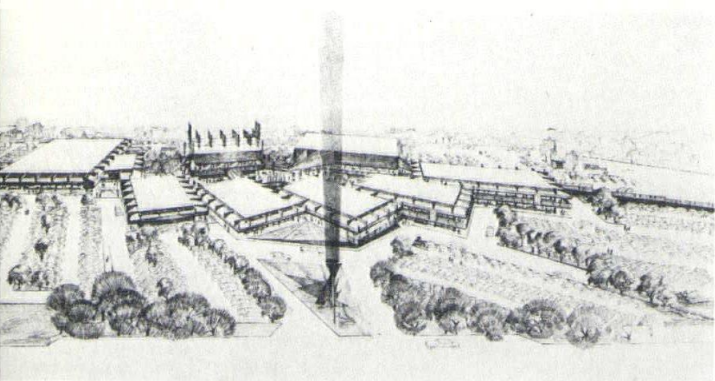


architecture '75

THE LOOK OF TODAY
(continued)



St. Ann's Church
Prairie Village, Kansas
Victor Timmerman, Sculptor
Morley & Geraughty
911 Main Street, Kansas City, Missouri



Northland Village Shopping Center
North Kansas City, Missouri
Paul Hamilton Investment Company, Owner
Ted Seligson, Architect
20 West Ninth, Kansas City, Missouri 64105



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Buindex, Inc.	11
Building and Masonry Advancement Program.....	back cover
Carter-Waters Corporation.....	14 and 15
Carthage Marble Corporation.....	7
City Block & Products Company.....	17
Glen O'Brien Company.....	inside front cover
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NOTES FROM THE PRESIDENT

Gene E. Lefebvre
President
Kansas City Chapter
American Institute of Architects



The Chapter Executive Committee has been involved in two major civic issues in recent months. The Chapter membership and other interested individuals should be brought up to date on the situations concerning the selection of Architects for Mid Continent Airport and a Civic Center Plaza. A clarification of facts is in order to project the correct image of Chapter activities.

In early spring of this year, the Director of Public Works recommended the retention of a Kansas City Engineering firm and a Kansas City Architectural firm to design Mid Continent Airport. For various reasons, completion of these contracts was held up for several weeks. It was suggested that other Architects within and outside the Kansas City area be interviewed and that a design competition be considered.

The Chapter president took an active role in City Council hearings on this matter. As the representative of the Chapter, he urged the retention of a local architectural firm and was instrumental in assigning a greater role to the Architect in the project than was originally suggested. The idea of a design competition was discouraged because of the urgency of the matter and the extra expenses which would be required. A competition did not seem applicable because of the limited experience of the profession as a whole in this field.

The Chapter president was endorsed in this matter by the Chapter Executive Committee.

The Civic Center design is now in the first stages of becoming a reality. This matter requires considerable background to fully understand the Chapter position.

On July 5, 1957, Chapter President Frank Slezak represented the Kansas City Chapter A. I. A. at a meeting with then City Manager L. P. Cookingham. The Chapter offered its assistance in preparing a master plan for a revitalized downtown area. This assistance was offered without thought of compensation. It was estimated that more than 3,000 manhours of work would be required to complete the project.

A Kansas City Star editorial the following day called this offer "a positive move to solve a growing municipal problem" and an "encouraging demonstration of aggressive spirit in Kansas City."

Nine months later Project KC '80 neared completion. A model was unveiled which graphically illustrated a long and difficult study of a complex problem.

On May 26, 1959, the Chapter was notified that KC '80 would receive the Institute Citation of Honor. This award had been given only 15 times in the 102 year history of the Institute. Previous recipients included such distinguished projects as the Restoration of Williamsburg and plans for the Tennessee Valley Authority. Presentation of the Citation of Honor was made at the National A. I. A. Convention at New Orleans on June 25, 1959.

In the following two years, KC '80 was displayed in several cities and many groups wrote for information about the study.

The Chapter was and is proud of this project. We voluntarily contributed a major effort for the City and were nationally recognized by our constituents in the profession.

From 1958 until 1964, KC '80 was virtually forgotten by the community. The City elected a new political administration in 1959. This Administration served until 1963 and was inactive in promoting the civic interest necessary to implement the KC '80 concept. All City departments suffered from a lack of funds. Phil Geisall, Chief Planning Engineer for the City and a leader in the coordination of KC '80, was replaced. The City planning department went through a period of trying to handle matters on a day to day basis and overall master planning suffered a major setback.

The Civic Center was the Key to KC '80. It was envisioned that a well planned Civic Center design could unite the old buildings and several projected new buildings in the Courthouse-City Hall area.

The public library was the first new building to be started in the Civic Center. This was followed in 1963 by a start on a 30 million dollar Federal Office Building. In 1964 plans were made for a Courthouse parking lot and drawings were started on a State Office Building. Relandscaping was planned for the South Mall of the City Hall and the fountains there were updated. Each project was planned as an individual and independent effort.

In the late spring of 1964, Chapter President Lou Geis appointed a Special Advisory Committee to work unofficially with the Municipal Art Commission. Initially formed to assist the Chapter Executive Committee in policy matters pertaining to civic affairs, this Committee was welcomed by the Art Commission as a professional advisory group.

The Special Committee was asked by the Art Commission to recommend a procedure for selecting an Architect to remodel the City Hall. A member of the Committee served on an Art Commission Jury which gave several Urban Design Awards earlier this year. With the endorsement of the Executive Committee, the

Special Committee called together the Architects for the new buildings in the Civic Center, and initiated discussions relative to a unified design approach for the area. Letters of congratulations were received from public officials and an editorial was written praising the efforts of Kansas City Architects to work together in the design of the Civic Center Buildings.

On November 11, 1964, a six page report was presented to the Art Commission by the Special Committee. This report reviewed recommendations for a Civic Center design plan which was prepared jointly by the Committee and by representatives from six Kansas City Architectural firms with design work in the Civic Center area. The report recommended that "professional services of the combination of an Architectural firm and landscape architectural firm should be employed to prepare the final design concepts and material use for all public areas in the Center area."

The Committee's plan was limited in scope because of the lack of construction funds available for the project.

The passage of bonds in February of 1965 for a new Municipal Courts building directly north of the Police Building renewed the interest of City officials in the Civic Center. On March 10, 1965, the Mayor appointed a Committee of three council members to help promote beautification of the area. The following day a meeting was held with the various governmental units with buildings in the Civic Center area which were under construction or planned for the Center. All parties were urged to endorse an overall design plan before Federal Office Building construction reached a point which would prohibit a change from original drawings.

The Chapter Committee had been assured in the late summer of 1964 that Federal Building Authorities might adjust their corner plaza design if decisions relative to the entire area could be finalized.

The plan which had been prepared by the Chapter Committee was again reviewed. The Art Commission expressed several objections to details of the proposed plan.

Lawrence Halprin, a landscape Architect from San Francisco, appeared before the Art Commission on March 20, 1965. Halprin was invited by the Commission to discuss planning of the Civic Center area. It was the opinion of the Art Commission that the reputation of a designer such as Lawrence Halprin might be of value in obtaining financial assistance from the Federal government for a Civic Center project. Halprin presented three variations of a new plan prepared during his stay in Kansas City. His ideas were bold in concept and far beyond previous thinking or budgetary limitations. Halprin was not in agreement with the planning concept presented by the Chapter Committee. His presentation and the breadth of his unrestricted ideas were well received by the Art Commission and by several Architects who were present at the meeting. The cost of the Halprin proposal, exclusive of underground parking, was estimated at 2½ million dollars by City Planning Director Arthur Merkle.

On May 6, 1965, Hideo Sasaki, Chairman of the Department of Landscape Architecture at Harvard University, appeared before the Art Commission and proposed a central Plaza with a series of small connecting plazas.

Having interviewed two landscape Architects of national reputation and hearing two very different proposals, the Art Commission recommended that Lawrence Halprin be retained by the City Council to develop preliminary studies for the Civic Center Plaza. Halprin had proposed that he be hired to make at least three alternative schematic plans for consideration by the City. Cost of these studies would be \$25,000. He had further proposed to make a preliminary plan of the preferred scheme for an additional \$15,000 to \$25,000, and later landscape and engineering drawings, charging a standard fee for his work. Halprin suggested that he work during the studies with a Kansas City Architectural firm as his associates.

The Executive Committee of the Chapter held a special

meeting on July 10 to review the Halprin choice. Several important considerations were discussed.

In spite of the memory of KC '80, an increasing national reputation of several Kansas City firms, and Chapter Committee efforts in 1964, no local Architect had been interviewed for coordination or design of the Civic Center Plaza. This disregard for Architects in Kansas City was cause for serious evaluation.

The Executive Committee expressed its disappointment with the Art Commission recommendation in a statement on July 12, 1965, and later before the Council finance committee reviewing the Halprin Contract.

The Chapter action was not intended to detract from the recognized planning abilities of Lawrence Halprin. The Committee did believe that sufficient talent of national reputation existed in Kansas City to make such studies. It also believed that the scope of work made the project an Architectural problem and not just a landscape problem. The proper role of the Architect as a Design Coordinator was not being recognized and the Chapter felt it necessary to so inform the City Council. The increasing competition between elements of the design profession was discussed at some length by Arthur Merkle at the finance committee hearing. Mr. Merkle is a landscape architect and did not agree with the Chapter position that landscape architects should be used chiefly as consultants in coordinated design efforts with registered architects.

Our efforts were reported in the Kansas City Star. The impression was given that we were interested only in keeping Halprin from working here and in realizing a fee for the design of the Civic Center Plaza.

Our protest was a fine line disagreement with little chance of public understanding. On August 14, 1965, the City Council unanimously approved a contract with Lawrence Halprin to develop schematic design studies for a Civic Center Plaza. The Contract allowed a maximum of \$25,000 for the work plus \$4,500 reimbursable expenses.

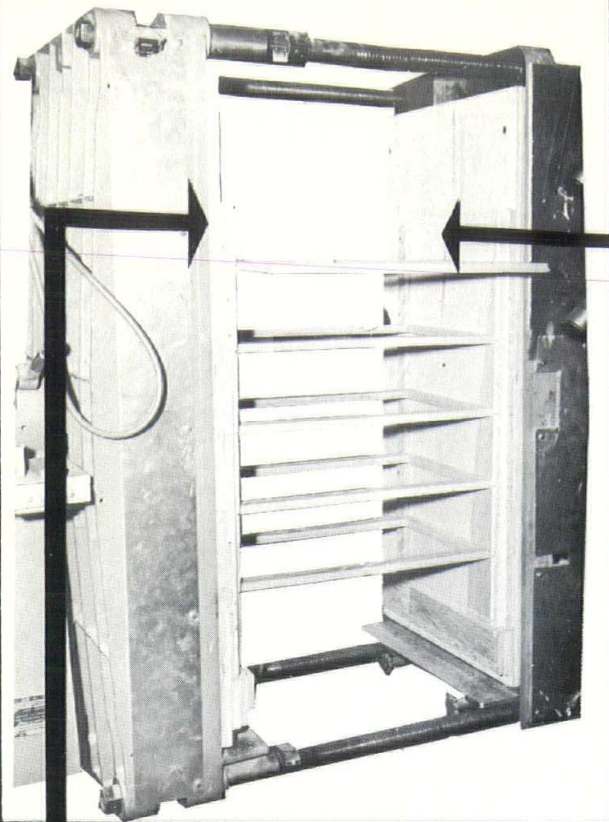
It was ironic that during the Halprin discussion Chapter Architects received notice of an A. I. A. approved competition for the Design of a Master Plan for the City of Fremont, California. The Competition was open to Architects resident and registered anywhere in the United States. Landscape Architects and City Planners were invited to participate but only in collaboration with registered Architects.

The procedure outlined by the City of Fremont represented a recognized relationship between Architect and Landscape Planner in the opinion of the Chapter Executive Committee.

Kansas City is our City. Each of us would welcome the opportunity to have a part in seeing Kansas City become a well planned urban community. This was the impetus for creating the KC '80 concept and has been and is a major concern of the Kansas City Chapter of the American Institute of Architects. To preclude the choice of a Kansas City Architect as project coordinator for the Civic Center Plaza parallels the use of other non-Kansas City Architects on such projects as BMA and the 10th and Main Corporation building. The Chapter should be taking positive measures to change this trend. We must use and mold our abilities to guide the thinking of Civic leaders and those elected and appointed government officials of our City to a clearer understanding of the Architect's role in the Community.

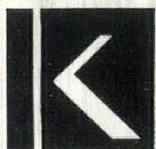
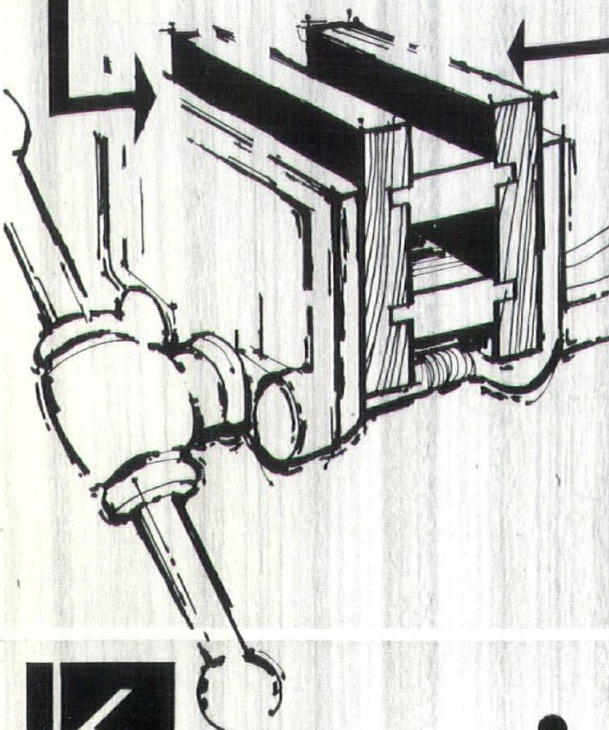
By projecting a proper image to the leaders of the City, we can best serve our profession and create a desirable environment in which to live.

We must approach our problems with honesty and handle each situation to the best of our abilities. The Executive Committee has followed the only course of action it considers feasible in its handling of recent Civic matters involving the profession. We encourage each member to consider his role as an Architect in the Community and to recognize the importance of unified Chapter action before the leaders of our Metropolitan area.

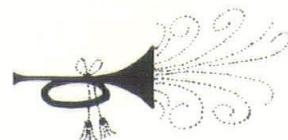


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New SKYLINES format acclaimed by ex-Executive Secretary Gerre Jones.

Now with Radio Free Europe in Munich, Germany, Gerre Jones, wrote the following letter to President Lefebvre commenting on the new SKYLINES format:

Dear Gene:

Didn't think I'd be writing you again so soon, but my copy of the all-new SKYLINES arrived yesterday - and I wanted to go on record immediately with my congratulations to all concerned.

As one who sweated out about 52 issues of SKYLINES, I have more than a passing interest in the present and future of the magazine.

I'll admit it was somewhat of an initial shock to see SKYLINES grown up to the standard format - but after reading through it and giving the matter due consideration, I heartily endorse the change. I liked all of the editorial material - especially Henry Wright's "Random Notes" - and was glad to see that it remains a K. C. Chapter area magazine. I hope Henry will become a regular contributor.

As you know, from having seen some of the other architectural publications which have come along from time to time, it's easy to fill such a magazine with canned stuff. And it's just as easy to toss these generalized, uninteresting magazines in the wastebasket.

Please pass along my "well-dones" to John Smith, Austin Harmon and Barney Newcom, and to Dick Gyllenborg and his committee. I'll be looking forward to each issue from now on.

Cordially,

Gerre Jones
Special Assistant to the Director
Public Affairs

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NO TIME FOR UGLINESS

The A.I.A. has just released a new film as part of their campaign against community ugliness. The material included here is from the pamphlet designed by the A. I. A. to be distributed at the film's showing. "No Time For Ugliness" is scheduled for continuous showing during the Kansas City Chapter's "Architecture '75" in the Ward Parkway Center, September 13 through 23.

THE TIME FOR ACTION IS NOW!

We have all the skills, too, and resources we need to rid our communities of ugliness and create an urban environment of beauty and order. What we have little of is time.

Major community improvement is a four-stage operation: Awareness, commitment, planning, and action. If your fellow townsmen have shut their eyes to the problem, help them to want to see again. Raise the issue in community meetings, write letters to your newspaper, demand action from your local government, urge your state legislators, governor, and congressmen to help reverse the tide of urban ugliness.

Determine the extent of the problem with a careful and competent visual survey. A team of responsible citizens can quickly establish how badly wire blight and signs befoul the approaches to the city; see how far downtown is rundown; determine whether urban housing needs restoration or razing; and report on parks that have been replaced by parking lots, river banks that have been desecrated by highways, and forests that have been ravaged for badly-planned subdivisions.

Essential to any genuine improvement is formation of a long-range master plan to guide the redevelopment and orderly growth—in short, the design—of the community. The master plan should be accompanied by a list of short-range and long-range action programs. Among other things, it should call for: Coordination of community design with planning for highways; redevelopment of blighted business and residential areas; identification and preservation of historic buildings; enactment of ordinances regulating billboards and store front signs and re-

quiring utility lines to be placed under-ground; creation of small parks to break up the city's density; adoption and enforcement of up-to-date building codes and zoning laws; redesign of municipal traffic signs and street furniture (light poles, benches, trash receptacles, etc.); proper maintenance of public properties.

Four forces are necessary to effect community redevelopment—an enlightened government, interest and leadership of the business community, skills of architects and other design professionals, and one that must be ever-present—public demand. Efficient and beautiful communities can be created in free societies only when the people who live in them know the difference between the good and the bad—and demand the good.

We have all the tools we need to do the job—a responsive and democratic political system, business leaders with a demonstrated capacity for getting things done, and design skills which can create everything from a regional land-use plan to a better street sign. The only thing in short supply is time. Now is the time to act.

NO TIME FOR UGLINESS





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